



CELEBRATING  
**140**  
YEARS

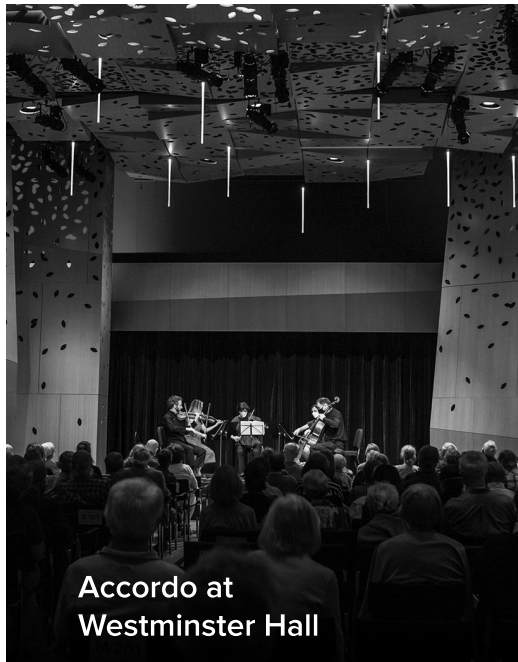
# **ACCORDO**

**Monday, June 5, 2023**

**Westminster Hall**

# ACCORDO

2023–2024 SEASON



Accordo at  
Westminster Hall



Accordo with Silent Film  
at the Ordway



Accordo at  
Icehouse MPLS

*All concerts at 7:30 PM*

*Westminster Hall • 1200 S Marquette Ave, Minneapolis*

*Icehouse MPLS • 2528 Nicollet Ave, Minneapolis*

## Concert I

**Monday, October 23, 2023** Westminster Hall

Tue, Oct 24, 2023 Icehouse MPLS

*with Ieva Jokubaviciute, guest piano*

## Concert II

**Monday, February 5, 2024** Westminster Hall

Tue, Feb 6, 2024 Icehouse MPLS

*with Stephen Prutsman, guest piano*

## Concert III

**Monday, March 4, 2024** Westminster Hall

Tue, Mar 5, 2024 Icehouse MPLS

## Concert IV

**Tuesday, May 14, 2024**

Accordo with Silent Film (at the Ordway)

*with Stephen Prutsman, guest piano*

*Full program details available  
at [schubert.org/accordo](https://schubert.org/accordo)*

Join us on Tuesdays for selections from Monday's program  
at Icehouse in Minneapolis

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# Thanks to your Generous Support for the 140th Anniversary Campaign, We are proud to Introduce Schubert Club Musical Promise Scholarships

Kate Cooper, *Director of Education & Museum*

We recently completed the 100th Bruce P Carlson Student Scholarship Competition but Schubert Club's new youth sponsorship program, called the Musical Promise Scholarships, is just in its second year. The Musical Promise Scholarships program exists to provide financial support and music education guidance to students in the greater Twin Cities area who may otherwise have barriers to development. By providing support and mentorship, it is the intent of Schubert Club to help music students with interest and drive, reach their full musical potential.

According to each recipient's needs, this scholarship provides financial support for a combination of tuition, expenses directly related to music lessons (e.g., transportation), musical instrument, attendance at summer camps or other formal studies and/or the purchase of printed music.

Beginning in the fall of 2021, we awarded our first Musical Promise scholarship to a young 9-year-old pianist, studying with Miryana Moteva, solo and collaborative pianist and educator on staff at MacPhail School of Music. Our youngest recipient demonstrated great drive and enthusiasm right from the beginning and continues to progress at a remarkable pace.

She loves to perform, is driven to keep learning new things and already won her first local competition last spring. We are grateful to Dr. Doug Lilly whose gift to the 140th Anniversary endowment campaign in memory of his wife, Mimi Gengler Lilly, established this first scholarship.

In the late fall 2022 we added two new Promise Scholarship recipients, so we are currently encouraging and applauding three blossoming young musicians.

A generous gift from Richard King in memory of his wife Lois A. King established the Scholarship for our second recipient, an 11-year-old violinist who began his studies with the Greater Twin Cities Youth Symphonies (GTCYS) Harmony program.



9-year old, first Musical Promise scholarship recipient

This recipient excelled immediately in the Harmony program, quickly learning the violin and standing out with excellent pitch, vibrato and musicality. He is determined, and thus very responsible about practicing, attending rehearsals, and completing his assignments. He just began studying with Twin Cities' teacher, Dragan Stojkovic and is now a violinist in the GTCYS Philharmonic Orchestra.

Our third Musical Promise Scholarship recipient is a 15-year-old violinist who studies with Earl Ross at the Walker West Music Academy. She plays with great sensitivity and works with diligence to always accomplish what is presented to her with perfection. She has been studying with Mr. Ross at Walker West for 4 years and for the past 2 years has been playing with the Minnesota Youth Symphony. Schubert Club is thankful to the trustees of the Harlan Boss Foundation and is proud to award the Harlan Boss scholarship to support this very dedicated student.

In addition to supporting their progress financially, Schubert Club is committed to providing mentorship support for each of these promising young students. Mentors include music students or recent graduates who are or have pursued advanced degrees or other adults who are connected to Twin Cities music and music education. The mentors and students have enjoyed spending time attending concerts together, meeting with the students and their families for ice cream or coffee, or chatting on Zoom about their recent musical experiences.

Upon almost completing the second year of the Musical Promise Scholarship program, we believe that everyone involved – the students, teachers, families, donors/sponsors, and Schubert Club family have happy and fulfilled hearts and feel encouraged and uplifted as we watch this wonderful program flourish. We look forward to adding another recipient for the 2023-24 season and to providing more Musical Promise Scholarships in the coming years.

Monday, June 5, 2023 • 7:30 PM

*Westminster Hall at Westminster Presbyterian Church*

## ACCORDO

Steven Copes, violin • Erin Keefe, violin  
Maiya Papach, viola • Hyobi Sim, viola  
Tony Ross, cello • Wilhelmina Smith, cello  
Katherine Needleman, oboe

**Oboe Quartet in F Major, K.370/368b** (1781)    Wolfgang Amadeus Mozart (1756–1791)

Allegro

Adagio

Rondeau. Allegro

*Needleman, Keefe, Sim, Ross*

***Land Where my Fathers Died*** for oboe, violin, viola, and cello (2022–23)

*World Premiere commission by Schubert Club for Accordo*    Katherine Needleman (b. 1978)

*Needleman, Copes, Papach, Smith*

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Intermission

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**String Sextet No. 2 in G Major, Op. 36** (1864–65)    Johannes Brahms (1833–1897)

Allegro non troppo

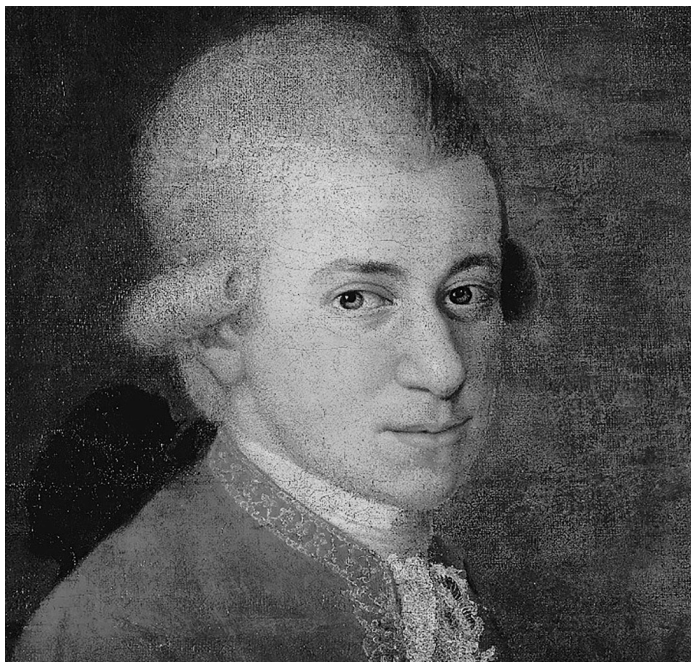
*Scherzo*. Allegro non troppo — Presto giocoso

Adagio

Poco Allegro

*Copes, Keefe, Papach, Sim, Ross, Smith*

PLEASE SILENCE ALL ELECTRONIC DEVICES



Detail of a Mozart family portrait by Johann Nepomuk della Croce (c. 1780)



Katherine Needleman

© Anne Hornemann

**Oboe Quartet in F Major, K.370/368b** (1781)  
**Wolfgang Amadeus Mozart**  
 (b. Salzburg, Austria, 1756; d. Vienna, Austria, 1791)

Mozart was 25 when he first traveled to Munich, which had one of Europe’s better orchestras at the time. There was a legendary oboe player there named Friedrich Ramm who bonded with Mozart on many levels. Not only was he impressed by Ramm’s virtuosic playing, Mozart and Ramm were said to be good drinking buddies known for their late-night carousing. Over his many visits to Munich, Mozart mentions Ramm in at least a dozen letters home to his father. In one, he says, “He is a very good, jolly, honest fellow who plays really well, with a fine, pure tone.”

As this quartet was written *specifically* for Ramm, we can infer a lot about his exceptional abilities. Mozart makes incredible technical demands of the oboe, at the very top and bottom of the oboe’s range. The virtuoso passagework in the Finale is also unprecedented for the time, which makes this more than just a string quartet with a substitute oboe, but a set of three opera arias, with the oboe as mezzo-soprano front and center. The oboe is ideally suited for this arrangement, with its more directional and assertive tone that is always distinguishable over the strings.

Mozart uses the conventional three-movement blueprint here: fast-slow-fast. The middle movement is a miniature masterpiece—just 37 bars long—but here, less is more. From scant little melodic material comes an extraordinary level of expression, without one note too many, or too few.

A saucy theme kicks off the jovial Rondeau finale (Mozart opts for the French spelling of “Rondo”), a theme that is reprised after each episodic development (A-B-A-C-A-D etc.). Near the end, there comes an amazing moment of striking originality, where Mozart experiments with a technique mainly associated with the 20th century: *polyrhythm*, or the simultaneous use of two different time signatures. While the strings maintain a rollicking 6/8 meter, the oboe takes off in 4/4 time in a brilliant flourish of scales. If you were to see this on the score lined-up vertically, the oboe is playing eight notes to every three of the strings. Eight vs. three is about as natural as trying to pat your head while rubbing your stomach at the same time. While whistling Yankee Doodle.

***Land Where my Fathers Died***  
**for oboe, violin, viola, and cello (2022–23)**  
**Katherine Needleman (b. Baltimore, MD, 1978)**

Katherine Needleman has been the principal oboist of the Baltimore Symphony Orchestra since 2003. A Baltimore native, she attended the Baltimore School for the Arts but left early to attend the Curtis Institute of Music in Philadelphia.

As soloist, Katherine has appeared with the Philadelphia Orchestra, the St. Paul Chamber Orchestra, the Albany Symphony, the Richmond Symphony, the Baltimore Symphony, and the Orquesta Sinfónica Nacional de Colombia. She has frequently performed as guest principal oboe with the New York Philharmonic, the St. Paul Chamber Orchestra, and the orchestras of Atlanta, Boston, Chicago, New Zealand, and San Diego.

Ms. Needleman's chamber music engagements have taken her to Carnegie Hall and the Metropolitan Museum in New York; Jordan Hall and the Isabella Stewart Gardner Museum in Boston, as well as the Freer Gallery in Washington D.C. Katherine served on the faculty at the Peabody Conservatory of the Johns Hopkins University for 15 years and is currently on the faculty at the Young Artist Summer Program at Curtis *SummerFest*.

Notes on the *Land Where My Fathers Died*  
from the Composer:

"I could not conceive of an oboe quartet without considering my relationship to Mozart's Oboe Quartet (K. 370) as well as my relationship to performing more generally. The Quartet K. 370 was a piece I first played onstage at the Baltimore School for the Arts when I was 15, in what was perhaps my best performance of that work. My relationship with the stage has changed significantly since that memorable moment nearly thirty years ago and is a fraught one."

"Mozart wrote his quartet for the greatest oboe virtuoso who had yet lived in 1781, Friedrich Ramm, as a calling card for Ramm. It is almost like a concerto, with the virtuoso oboist/protagonist accompanied by sympathetic and charming strings. The role of the ostentatious leader, which every oboist must assume to some degree, is not necessarily a comfortable one so I sought a different relationship to the strings, with the violin often representing sinister elements, the viola being a symbol for what is reasonable and good, and the cello not always being at the bottom."

"The ubiquitous American patriotic tune *My Country 'Tis of Thee* contains the lyric "land where my fathers died," whose melody appears throughout the quartet. This lyric had always puzzled me, but I ultimately decided it must refer to our "founding fathers." My relationship with them, and my own performing founding fathers, is also a fraught one."

**String Sextet No. 2 in G Major, Op. 36 (1864–65)**  
**Johannes Brahms**  
(b. Hamburg, Germany, 1833; d. Vienna, Austria, 1897)

One of the great tragedies of Johannes Brahms' life was his inability to sustain any long-term relationships with women. He was a tortured soul in this respect, and he knew it. He fell in love often over the years, but he would push women away who got too close. He was quasi-engaged briefly, before calling it off, and his feelings about that failed relationship became a key ingredient in his second Sextet for Strings.

I will offer more salacious details about Brahms relations with the "fairer sex" below, but before I go there, it is worth noting that when Brahms wrote his two sextets—in his 20's, about four years apart—he had serious reservations when it came to writing for strings.

For example, he had yet to publish a string quartet, despite having the proven string quartet models of Haydn, Mozart, and Beethoven. As with writing symphonies, he was intimidated by the legacy left by Beethoven. Beethoven dominated the string quartet genre as well as the symphonic genre, and Brahms worshipped at the altar of Beethoven. In fact, Brahms didn't publish his three string quartets until nine years after his second Sextet.

Counterintuitively perhaps, Brahms' two sextets remain more popular today and are performed more often than his three string quartets, which for all their brilliance, have never taken hold with audiences like the quartets of Mozart, Haydn, Beethoven, and Mendelssohn. Brahms' two superb sextets became the models for those written later, by Dvořák, Tchaikovsky, Richard Strauss and Arnold Schoenberg, yet none are played as much as the two by Brahms.

Now back to his love life and the Second Sextet. It is well-known that Brahms carried a torch for one Clara Schumann, his kindred spirit, and the widow of his mentor Robert Schumann. But he idealized Clara in a "Madonna Complex" sort of way, to the degree



Portrait of  
Johannes Brahms

that anything more than a platonic relationship was impossible, in my humble opinion.

It is not hard to imagine *why* Brahms' relationship with women was complicated, given that he started playing piano in the brothels of his native Hamburg to bring in extra money for their family when he was just ten years old. The working woman adored him and adopted him as their cute little mascot. According to reports, he knew just about every prostitute in Hamburg. (For now, we will ignore the obvious question, "what was his mother thinking?") It is easy to imagine that an impressionable pre-teen boy, working in tandem with the sex trade, might develop an unhealthy attitude towards women.

After Brahms made it clear that he had no intention of marrying Clara, he was introduced to the voluptuous soprano Agathe von Siebold. One year later they exchanged rings—although not formally engaged—when a friend took Brahms aside and told him that they were becoming the subject of gossip and for the sake of propriety he should really propose.

Predictably, Brahms got cold feet and decided that marriage would have been too restricting, telling Agathe: "I love you, but I cannot wear fetters!" This had a chilling effect on her, and she refused to see him ever again.

Brahms carried a lot of guilt about how he had handled things and conceded that he had "played the scoundrel toward Agathe." Composing the Sextet Op. 36 apparently proved useful in working through the guilt and clearing his conscience. After writing it, Brahms told a friend that "I have freed myself from my last love."

One technique he used was his own musical cypher, embedding the letters of Agathe's name into motifs of the first movement.

[Sidebar for Music Theory Nerds: actually, it was the letters AGAHE, leaving out the T, which has no musical equivalent. The "H" in German equates to B natural (don't ask why) resulting in the pitches A-G-A-B-E as the "Agatha" motive.]

The first movement begins with a ghostly murmur in the viola, oscillating between two strings as the others join in to build the powerful opening phrases of a substantial movement of over 15 minutes in length. The time flies by, as new ideas get thrown out by Brahms continuously throughout this wistful, often sentimental movement.

The second movement, a dark *Scherzo*, is based on a Gavotte he'd written earlier in a quasi-baroque style, coupled with a contrasting *Trio* section that bursts with youthful, joyous emotion. The movement closes with a return to the opening Gavotte music once again, in typical ABA form of the era, that ends with a decisive, rewarding cadence.

The slow movement's variations are based on a melody Brahms had written three years earlier and sent to Clara Schumann for review. The variations are grounded by a long flowing melody, yet the overall character is basically one of tragic, painful yearning.

The last movement is the most unbuttoned and crackles with energy, beginning with a sonorous first theme that takes advantage of the rich, throaty G string sound of the first violin. The single, driving motive throughout this movement is a fleet pattern of continuous 16th notes that propels the music forward, especially so in the exuberant romp to the finish, double time!

*Program notes* ©2023 by Michael Adams

**Steven Copes** joined the Saint Paul Chamber Orchestra as Concertmaster in 1998, and since then has led the SPCO from the first chair in many highly acclaimed, eclectic programs. He appears frequently as soloist with the SPCO and many other ensembles around the world.

A zealous advocate of the music of today, he gave the world premiere of George Tsontakis' Grammy-nominated Violin Concerto No. 2 (2003), which won the 2005 Grawemeyer award and has been recorded for KOCH Records, and also gave the NY premiere of Lutoslawski's *Subito* (1992) for Violin and Piano. In June of 2017 he gave the World Premiere of Pierre Jalbert's Violin Concerto with Thomas Zehetmair conducting the SPCO.

An avid chamber musician, Copes has performed at festivals and concert series such as Aspen, Boston Chamber Music Society, Caramoor, Cartagena, Chamber Music Northwest, Chestnut Hill, La Jolla Summerfest, Lake Champlain Chamber Music Festival, Mainly Mozart, Marlboro, Moritzburg, Mozaic, Norfolk, Olympic Music Festival, Piccolo Spoleto, Salt Bay Chamberfest, Santa Fe, Seattle Chamber Music Society, Skaneateles, Styriarte, and at other festivals across the globe. He co-founded the Alpenglow Chamber Music Festival in Colorado as well as *Accordo*, a chamber music group in the Twin Cities, now in its 12th season.

A frequent guest Concertmaster/Leader, Copes has recorded and toured extensively throughout Europe and Asia with the Chamber Orchestra of Europe, the Budapest Festival Orchestra, and the Mahler Chamber Orchestra and has performed in the same capacity with the likes of the Baltimore Symphony, Cincinnati Symphony, Halle Orchestra, Houston Symphony, London Philharmonic, Pittsburgh Symphony, Royal Concertgebouw Orchestra, and the San Francisco Symphony.

American violinist **Erin Keefe**, who became concertmaster of the Minnesota Orchestra in September 2011, has established a reputation as an artist who combines exhilarating temperament and fierce integrity. At Sommerfest 2012 she made her concerto solo debut with the Orchestra, performing Beethoven's Violin Concerto.

Winner of an Avery Fisher Career Grant, the Pro Musicis International Award as well as numerous international competitions, she has appeared as soloist in recent seasons with the Minnesota Orchestra, New Mexico Symphony, New York City Ballet Orchestra, Korean Symphony Orchestra, Amadeus Chamber Orchestra, Turku Philharmonic, Sendai Philharmonic and the Gottingen Symphony and has given recitals throughout the United States, Austria, Italy, Germany, Korea, Poland, Finland, Japan, and Denmark.

Among the leading chamber musicians of her generation, Keefe has been an Artist of The Chamber Music Society of Lincoln Center since 2010 after previously being a member of The Bowers Program (CMS Two) from 2006 to 2009. She has been featured on "Live from Lincoln Center" three times with the Society, performing works by Brahms, Schoenberg, Bach, and Corelli. Keefe is a member of *Accordo*, a string ensemble composed of present and former principal string players of the Saint Paul Chamber Orchestra and Minnesota Orchestra and has performed frequently with the Brooklyn and Boston Chamber Music Societies.

Keefe has collaborated with many leading artists of today including the Emerson String Quartet, Edgar Meyer, Gary Hoffman, David Finckel, Wu Han, Richard Goode, Roberto and Andrés Díaz, Menahem Pressler, Gary Graffman, and Leon Fleisher. Her recording credits include Schoenberg's Second String Quartet with Ida Kavafian, Paul Neubauer, Fred Sherry, and Jennifer Welch-Babidge for Robert Craft and the Naxos Label, recordings of the Dvořák Terzetto and the Schumann, Dvořák and Mendelssohn's third Piano Quartet in E-flat with Paul Neubauer, David Finckel and Wu Han for the CMS Studio Recordings label as well as live performances of the Bartók Contrasts, Dvořák Piano Quintet, Mozart E-flat Piano Quartet, Respighi's *Il Tramonto* and Haydn's *Arianna a Naxos* recorded for Deutsche Grammophon with Menahem Pressler, Gary Hoffman, Ani Kavafian and Ewa Podles. She has also released a solo CD including works by Mendelssohn, Schumann, Ravel, Sibelius, Lutoslawski, and Hindemith recorded with pianist Anna Polonsky. Her festival appearances have included the Marlboro Music Festival, *Music@Menlo*, La Jolla Summerfest, Mainly Mozart, Music Academy of the West, Music from Angel Fire, Ravinia and the Seattle, OK Mozart, Mimir, Bravo! Vail Valley, Colorado College, Skaneateles, Salt Bay, Music in the Vineyards, and Bridgehampton Chamber Music Festivals.

**Maiya Papach** is the principal violist of The Saint Paul Chamber Orchestra. A member of the orchestra since 2008, she has made solo appearances with the SPCO in Mozart's *Sinfonia Concertante* with concertmaster Steven Copes, solo directed Benjamin Britten's *Lachrymae* and as soloist in Woolrich's *Ulysses Awakes*.

Papach has made frequent national and international appearances as a chamber musician, with a versatile profile in her performances of both traditional and contemporary repertoire. She is a founding member of the International Contemporary Ensemble (ICE), with whom she has performed frequently at Lincoln Center's Mostly Mozart Festival, New York's Le Poisson Rouge, Chicago's Museum



of Contemporary Art and dozens of experimental venues. She has toured extensively in the former Soviet Union with the Da Capo Chamber Players, across North America with Musicians from Marlboro, and has made appearances at Prussia Cove (UK), the Boston Chamber Music Society, the Chesapeake Chamber Music Festival, the Chattanooga Chamber Music Festival and Chamber Music Quad Cities. She is also currently a member of Accordo, a Twin Cities-based chamber music group.

Papach is a 2013 recipient of the McKnight Fellowship for Performing Musicians administered by the MacPhail Center for Music. Through this fellowship and in collaboration with ICE, she co-commissioned a viola concerto by Anthony Cheung, performed at the Mostly Mozart Festival to critical acclaim by the New York Times. She is a graduate of the Oberlin Conservatory and the Juilliard School, and her principal teachers include Roland Vamos, Karen Tuttle, Benny Kim and Hsin-Yun Huang. She performs on a 19th century Turinese viola by Annibale Fagnola.

A native Korean violist **Hyobi Sim** is the Associate Principal Violist of The Saint Paul Chamber Orchestra. She began the study of viola when she was 12 years old. She won prizes at Tertis International Viola Competition, Music Chunchu Competition and Seoul Arts Center Competition.

Sim has made solo appearances with The Saint Paul Orchestra where she performed the Italian Serenade by Hugo Wolf and the Sinfonia Concertante in E flat Major by Wolfgang Amadeus Mozart. She also had solo appearances with many other orchestras such as Czech Philharmonic Orchestra, Gyungki Philharmonic Orchestra, Gyungchal Symphony Orchestra, Curtis Chamber Orchestra and more.

As an active chamber musician, Sim recently performed with members of the Accordo in Minnesota and Kumho Asiana Soloists Ensemble. She was the Guest Principal Violist at the Cabrillo Festival of Contemporary Music in 2018 and she performed 'All in the Family Concert' at 92nd Street Y in New York. Sim has performed with great musicians including Steven Tenenbom, Ida Kavafian, Peter Wiley, Steven Isserlis, Jeremy Denk, Michael Kanne, Daniel Phillips, Pamela Frank, Roger Tapping and others.

Sim is a graduate of the Curtis Institute of Music, The Juilliard School and the Peabody Institute of Music. She studied with Roberto Diaz, Misha Amory, Hsin-Yun Huang and CJ Chang.

Principal Cello **Anthony Ross** joined the Minnesota Orchestra in 1988 and assumed the principal cello post in 1991. He has been a soloist many times with the Orchestra,

performing concertos by Schumann, Dvořák, Victor Herbert, James MacMillan, Beethoven, Saint-Saëns, Elgar, Bloch and Shostakovich, as well as many chamber works.

In recent seasons Ross has performed Prokofiev's Sinfonia concertante for Cello and Orchestra, the Walton Cello Concerto and the Brahms Double Concerto, the latter alongside former First Associate Concertmaster Sarah Kwak. In April 2014 he was soloist in performances of Eric Whitacre's *The River Cam*, with the composer conducting. At Sommerfest 2014 he performed Prokofiev's Sonata for Cello and Piano with Sommerfest Artistic Director Andrew Litton.

Before joining the Minnesota Orchestra, Ross was principal cello of the Rochester Philharmonic. Away from Orchestra Hall, he is active as a chamber musician, festival performer and educator. He is a member of Accordo, a chamber group made up of principal string players from the Minnesota Orchestra and Saint Paul Chamber Orchestra. He also performs with the Chamber Music Society of Minnesota. He has appeared in the Mostly Mozart, Music in the Vineyards, Cactus Pear (San Antonio), Bach Dancing and Dynamite Society (Madison) and Orcas Island festivals, and has performed on stages from Pensacola, Florida, to Rhodes, Greece. He has taught at the Eastman School of Music, the Aspen Festival, the Grand Teton orchestra seminar and Madeline Island Chamber Music

**Wilhelmina Smith** is an artist of intense commitment, poetic insight and dazzling versatility. She is a cellist whose artistic mission embraces a conversation through music, one that enthusiastically encompasses the music of the present placed within the context of a living past. As a soloist and recitalist as well as a collaborative musician and festival director, Mina has consistently advocated for composers with whom she has developed vital relationships, to have their music creatively positioned within an intellectually engaging context and performed with the utmost passion and technical assurance.

Ms. Smith was awarded a 2015-2016 McKnight Artist Fellowship for Performing Musicians. She made her solo debut with the Philadelphia Orchestra while a student at the Curtis Institute of Music and in 1997 was a prizewinner in the Leonard Rose International Cello Competition. She has been soloist with orchestras nationally and internationally including the Orquesta Millenium of Guatemala and the Ural Philharmonic Orchestra of Russia and has performed recitals across the US and Japan.

She has been a guest artist with the Philadelphia and Boston Chamber Music Societies, and the Chamber Music Society of Lincoln Center, and is a founding member of Music from Copland House. She has performed regularly in

festivals such as the Marlboro Music Festival and Santa Fe Chamber Music Festival. In 2005, she formed the Variation String Trio with violinist Jennifer Koh and violist Hsin-Yun Huang, a group that has performed across the US and Europe, and in 2012 formed a piano trio with pianist Lydia Artymiw and violinist Erin Keefe. She is founder and Artistic Director of Salt Bay Chamberfest, on the coast of Maine; a festival that has been home to performers and composers of international renown for over two decades.

Ms. Smith's solo CD of sonatas by Britten and Schnittke with pianist Thomas Sauer was released on the Arabesque label in 2006. Her recordings of chamber music include the complete chamber works of Aaron Copland, and works by Sebastian Currier, John Musto, Pierre Jalbert, Jennifer Higdon, Tamar Muskal, Kaija Saariaho, Osvaldo Golijov, Michael Torke, and Aaron Jay Kernis.

**Katherine Needleman** joined the Baltimore Symphony Orchestra as principal oboist in 2003, the same year she won first prize at the International Double Reed Society's Gillet-Fox Competition. As soloist, she has appeared with the Philadelphia Orchestra, the Saint Paul Chamber Orchestra, the Albany Symphony, the Richmond Symphony, the Concerto Soloists Chamber Orchestra, the Haddonfield Symphony, the Baltimore Chamber Orchestra, and the Orquesta Sinfónica Nacional de Colombia, in addition to her frequent appearances with the Baltimore Symphony. She has performed as guest principal oboist with the New York Philharmonic, the Saint Paul Chamber Orchestra, and the symphony orchestras of Atlanta, Boston, Chicago, New Zealand, and San Diego.

Devoted to the music of our time, Ms. Needleman has premiered numerous works and has commissioned works by Luis Prado, Chia-Yu Hsu and David Ludwig, including his Pleaides which she recorded on the GENUIN label with pianist Jennifer Lim in their album, Duos for Oboe and Piano. She gave the American premiere of Ruth Gipps' Oboe Concerto with the Richmond Symphony and Valentina Peleggi, conducted and played the American premiere of Brenno Blauth's Concertino with the Chamber Orchestra of Philadelphia, and gave the West Coast premiere of Christopher Rouse's Oboe Concerto at the Cabrillo Festival with Marin Alsop conducting. She gave the premiere of Kevin Puts' oboe concerto, Moonlight, at the Baltimore Symphony's New Music Festival with Marin Alsop.

Ms. Needleman's chamber music engagements have taken her to Carnegie Hall, Weill Recital Hall, and the Metropolitan Museum in New York; Jordan Hall and the Isabella Stewart Gardner Museum in Boston, as well as the Freer Gallery in Washington D.C. She has appeared at the Verbier Festival in Switzerland, Italy's Spoleto Festival,

the Alpenglow Festival, the Newport Music Festival, and throughout Greenland with Trio La Milpa as part of the first American chamber music ensemble to appear there. A participant at the Marlboro Music Festival, she has also appeared on two tours with "Musicians from Marlboro."

In the 2019-2020 season before it was truncated by COVID-19, Ms. Needleman presented a recital for oboe and piano with pianist Hanchien Lee of music by women composers in Baltimore, Philadelphia, Tampa, New York City, Washington D.C., Oberlin, and Pittsburgh. She concurrently presented a recital of music for oboe alone in Baltimore, Northfield MN, Washington DC, Minneapolis, Iowa City, Madison WI, Eau Claire WI, and Greensboro VT. A third recital project that involved suppressed music of "degenerate" composers started and ended in March, 2020. In late March, 2020, she began her Lockdown Oboe Solo Concerts during COVID-19 quarantine which covered Telemann's Twelve Fantasias and a broad survey of repertoire for oboe solo from the past 100 years. She broadcast eleven weekly performances including numerous premieres to an audience of 75,000 and growing from her living room, except for one performance which began on a raft in floating on a cold lake near the Canadian border and ended with her swimming into shore. Ms. Needleman co-founded and curates Coffee, Patisserie, and Classical Music, a morning classical music series at An Die Musik, one of Baltimore's most intimate venues.

A lifelong improviser, she has recorded the Marmalade Balloon, an album of improvised, ambient chamber music with distinguished classical music colleagues as well as synthesizers from the 1960s and 1970s. She started writing music down on paper during the COVID-19 pandemic and won the International Double Reed Society's Inaugural Commissioning Competition with her sonata for oboe and piano. They commissioned her to write a work for English horn and piano which received its premiere in July, 2021, with Alison Teale of the BBC Symphony.

A Baltimore native, Ms. Needleman attended high school at the Baltimore School for the Arts but left early to attend the Curtis Institute of Music. She served on the faculty at the Peabody Conservatory of the Johns Hopkins University for fifteen years and is currently on faculty at the Curtis Institute of Music.

For more information about Accordo  
and upcoming concerts, please visit  
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John Floberg and Martha Hickner  
Elizabeth Hinz  
Beverly Hlavac  
David Larson

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Timothy and Carol Wahl  
Alex and Marguerite Wilson  
Becky Yust  
Debbie and Max Zaring

† in remembrance



# CelloICI RECITALS



BLAISE DÉJARDIN

JULY 14, 7:30PM



SANTIAGO CAÑÓN-VALENCIA

JULY 21, 7:30PM



SAEUNN THORSTEINSDÓTTIR

JULY 28, 7:30PM

**Recital Venue: Hennepin Avenue United Methodist Church  
511 Groveland Avenue. Minneapolis, MN, 55403**

The International Cello Institute is pleased to announce the summer 2023 CelloICI Recitals Series!

Featuring the following cellists: **Blaise Déjardin**, Principal Cellist of the Boston Symphony Orchestra; **Santiago Cañón-Valencia**, internationally-acclaimed Colombian soloist; and **Saeunn Thorsteinsdóttir**, Icelandic-American soloist and teaching artist.

Tickets are for sale online and will be available at the venue before each recital, depending on availability.

For more information visit the International Cello Institute website (<https://www.internationalcelloinstitute.com/celloicirecitals>)

# Schubert Club Has Big News!



**This 2022-2023**  
**We are celebrating our 140th Anniversary**  
**and**  
**100 years of awarding music scholarships**

Schubert Club is pleased to announce  
we have raised in excess of \$2 million for  
music education and scholarships

*Opportunities to contribute are still possible  
through June 30th*

**Your gift will enable Schubert Club to invest  
in the future of young musicians by:**

**Increasing the number of scholarships awarded annually**

**Establishing a new scholarship program for students  
who wouldn't otherwise have access to music lessons**

**Boosting the value of current scholarships**

**Expanding access to music through Schubert Club's  
various music education programs**

## Please Give Today

Contact Director of Development, Amy Marret,  
at 651.292.3270 or [amarret@schubert.org](mailto:amarret@schubert.org)

Visit our website at  
[140.schubert.org](http://140.schubert.org)

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# 140th Anniversary Campaign Donors

Contributors as of May 2, 2023

Please inform us of any errors or omissions so we can make corrections in subsequent listings.

## CAMPAIGN BENEFACTORS

Ruth and John Huss  
Lucy R. Jones and James E. Johnson

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Nancy and Ted Weyerhaeuser  
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In 2022-2023 Schubert Club is celebrating our 140th Anniversary  
and 100 years of awarding music scholarships

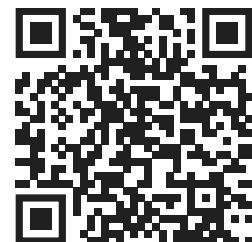
To commemorate this extraordinary milestone, Schubert Club is proud to announce a  
**\$2 Million Endowment Campaign** for music education and scholarships



## Please Give Today

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# Schubert Club Officers, Board of Directors, Staff, and Advisory Circle

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Vice President Artistic: Laura Sewell

Vice President Audit & Compliance: David Wheaton

Vice President Diversity & Inclusion: Dameun Strange

Vice President Education: Suzanna Altman

Vice President Finance & Investment: Doug Flink

Vice President Marketing & Development: Laura McCarten

Vice President Museum: Brian Horrigan

Vice President Nominating & Governance: Lynne Beck

Recording Secretary: Joanna Cortright

## BOARD OF DIRECTORS

*Schubert Club Board members, who serve in a voluntary capacity for three-year terms, oversee the activities of the organization on behalf of the community.*

Suzanna Altman

Doug Flink

Anne Kruger

Sook Jin Ong

Dameun Strange

Mark Anema

Catherine Furry

Seth Levin

Vaughn Ormseth

Maria Troje

Lynne Beck

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Karl Reichert

Timothy Wicker

Patricia Durst

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Laura Sewell

## STAFF

Barry Kempton, Artistic & Executive Director

Harper Beeland, Patron Relations Associate

Maximillian Carlson, Program Manager

Ben Cook-Feltz, Patron Relations Manager

Kate Cooper, Director of Education & Museum

Galen Higgins, Graphics Designer

Aliese Hoesel, Executive Assistant

Kristina MacKenzie, Director of Marketing & Communications

Amy Marret, Director of Development

Janet Peterson, Business Manager

Gweni Smith, Education & Museum Associate

Anna Torgerson, Artist & Event Manager

Schubert Club Music Museum Interpretive Guides:

Harper Beeland, Ann Braaten, Daphne Fruchtmann,  
Alan Kolderie, Ed Kvarnes, Sherry Ladig, Ansel Langmead,  
Derek Parshall, Kirsten Peterson, Kalli Sobania, Susan Thompson

Volunteer Coordinator:

Kirsten Peterson

Project CHEER Director:

Joanna Kirby

Project CHEER Instructors:

Joanna Kirby, Nils Larsson,  
Enzo Mazumdar Stanger, Vanessa McKinney

## ADVISORY CIRCLE

*The Advisory Circle includes individuals from the community who meet occasionally throughout the year to provide insight and advice to Schubert Club leadership.*

Anna Marie Ettel, chair

James Callahan

Libby Holden

Elizabeth B. Myers

Gloria Sewell

Craig Aase

Cecil Chally

Dorothy J. Horns

Peter Myers

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# Schubert Club MUSIC MUSEUM

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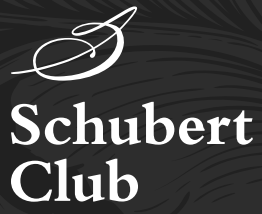
Wed-Fri 12pm-4pm

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